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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Part I. Baroque Pastoral -- Chapter 1. Garden Thinking and Baroque Pastoral -- Chapter 2. Pastoral Askew and Aslant -- Chapter 3. Jesuit Pastoral Theatre -- Part II. Discipline and Excess -- Chapter 4. Ruzzante Takes Place -- Chapter 5. The Enscenement of Self and the Jesuit 'Teatro del Mondo' -- Chapter 6. Baroque Diarchic Self -- Bibliography -- Index.
Sommario/riassunto	This book theorizes the baroque as neither a time period nor an artistic style but as a collection of bodily practices developed from clashes between governmental discipline and artistic excess, moving between the dramaturgy of Jesuit spiritual exercises, the political theatre-making of Angelo Beolco (aka Ruzzante), and the civic governance of the Venetian Republic at a time of great tumult. The manuscript assembles plays seldom read or viewed by English-speaking audiences,

archival materials from three Venetian archives, and several secondary sources on baroque, Renaissance, and early modern epistemology in order to forward an argument for understanding the baroque as a gathering of social practices. Such a rethinking of the baroque aims to complement the already lively studies of neo-baroque aesthetics and ethics emerging in contemporary scholarship on (for example) Latin American political art.
